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"I must go down to the sea again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by."

Thus wrote John Masefield, expressing the same love of the sea as those Cleveland men who have modeled the eighteen ships now on exhibition in the Children's Room at the Museum of Art. Covering the entire gamut of two thousand years of ship building, with its romance, mystery, adventure, barbarity, exploration, sport, commerce, and war, these exquisite creations are thrilling young and old alike.

Beginning with the Grecian trireme or war galley, dated 600 B.C., with its square rigging in full sail, visitors can study shipbuilding from these early days on through the delicately detailed French transatlantic liner "Normandie" called the "Largest thing afloat," and the battleship "New York," with an accompanying submarine chaser. In the shape of a giant sea monster with a metal beak as bowsprit intended for deadly ramming of the enemy ship, its builder, John Fred Boss, 115 Wexford Avenue, Parma, took three and a half months to reproduce the galley. Antedating all historical records, this type of boat depended on slaves for its motive power, although often an auxiliary sail was added for extra power as in the case of Mr. Boss' model. Its tiny 180 oars and rowing benches, graphically reproduced, are arranged in three banks or tiers, from which the name trireme was derived.

Another galley with perhaps more peaceful intentions is the Viking Long Ship, typical of ones in which intrepid Norsemen explored the icy seas, finally reaching the coast of America long before the discovery by Columbus. This fast vessel was propelled by oars and small square sail, its brilliantly painted hull, oarsmen's shields, and figurehead being modeled by Charles W. Maple, 3778 West 33rd Street. Included in Mr. Maple's loan of eleven other ships is a sixteenth-century carrack similar to the ones which Columbus made famous; a Barbary Felucca (dated 1804), lateen-rigged pirate boat with picturesquely colored orange and red sails and waving streamers, so typical of the tideless Mediterranean waters; H.M.S. "Bounty", the English ship of mutiny fame; the "Mayflower" in full sail, a model of the original valiant craft of only 100-feet length, which made the six-weeks' voyage from Plymouth, England, landing its precious cargo of Puritans in 1620; "The Sovereign of the Seas," a splendid English ship of the seventeenth century, which was a forerunner of modern war ships. Usually attempted

by all craftsmen, this vessel is a test of the modeler's skill, with its gold frieze encircling the hull, its many cannons, and intricately-woven rigging, that took Mr. Maple one and a half years to finish.

This exhibition would not be complete if it failed to show models of the superb clippers, most famous of all American ships which Donald McKay built in the middle of the nineteenth century especially for the California trade. He was the greatest American shipbuilder who ever lived, his East Boston shipyard producing the fastest ships afloat at a time when American Merchant Marine was the best on the seven seas. These stoutly constructed, splendidly rigged, well-manned and ably officered vessels sailed every sea, establishing records for speed almost equalling steamships of today. His "Flying Cloud" logged 384 miles in 24 hours on her famous trip from New York to San Francisco in the year 1851, a trim model of which is displayed by Mr. Maple. "The Glory of the Seas," modeled by George S. Green, complete with square rigging and jibsails, was presented in 1929 to the Museum by his daughter Mrs. F. Helen Ross, its original being McKay's last clipper. It shares honors in this exhibition with three equally perfect boats of the same type.

Perhaps the most romantic of the three owned by the Museum is the "Orpheus," built in Hook and Ladder Company's House, No. 5, Pearl Street, Cleveland, in 1884 by George S. Green, which he housed in a case, the ship's "noiseless wings" in full sail with tilted hull realistically clipping the waves of a painted sea. In another case is displayed John Berg's clipper, completely fitted out, which he built in 1890 and presented to the Museum in 1924. An especially fine walnut clipper, built by Howard A. Byrns, 1492 Elbur Avenue and lent for the show by his son John Maurice Byrns, completes this section of the exhibition.

One of the vessels attracting visitors' particular attention is the U.S. "Constellation," modeled by Harry H. Bound, ^{designed} 15012 Hilliard Road, after the boat famous for her capture of the French frigate "Insurgente" in 1800. Memorable in our early history was her sister ship, the "Constitution", launched in 1797, which is still afloat as a memorial to those grand seamen who upheld the tradition of America upon the Seven Seas. Hendrik Hudson's "Half Moon" antedating the Constellation by nearly two centuries, was made and lent by Thomas B. Bolton, Cleveland attorney, 17483 Clifton Boulevard. This amazing little vessel built to carry only 18 or 20 men, in searching for the Northwest Passage for the Dutch East India Company, sailed from Amsterdam in 1609 commanded by Hendrik Hudson, as far as what is now known as Albany, New York, up the river named for him. This little "fragment detached from the earth" recalls to the onlooker all the magic

of the sea, the beauty and mystery of ships, and one leaves the exhibition with growing admiration for all the brave men who have mastered the waters, as well as for those who have recaptured the charm of ships in creating the models on display.

This fascinating exhibition will continue through July 2.

By Eloise Benedict,
Assistant in Publicity